

Angelo Barbagallo  
*presents*  
a film by  
Marco Tullio Giordana

# Sanguepazzo

starring  
Monica Bellucci  
Luca Zingaretti  
Alessio Boni

Screenplay  
Leone Colonna – Marco Tullio Giordana – Enzo Ungari

A BìBì Film TV/Rome and Paradis Films – Orly Films/Paris co-production

in collaboration with  
Rai Fiction  
Rai Cinema  
Canal +

produced with the contribution from the Ministry of Cultural Heritage and Activities  
General Management for the Cinema

and  
with the support of

**EURIMAGES**

Italian Release: 23<sup>rd</sup> May 2008



## Cast

<i>Luisa Ferida</i>	Monica Bellucci
<i>Osvaldo Valenti</i>	Luca Zingaretti
<i>Golfiero/Taylor</i>	Alessio Boni
<i>Vero</i>	Maurizio Donadoni
<i>Sturla</i>	Giovanni Visentin
<i>Cardi</i>	Luigi Diberti
<i>Koch</i>	Paolo Bonanni
<i>Corazza</i>	Mattia Sbragia
<i>Dalmazio</i>	Alessandro Di Natale
<i>Irene</i>	Tresy Taddei
<i>Captain Arrivabene</i>	Giberto Arrivabene
<i>Haitian ambassador</i>	Aden Sheik Mohamed
<i>Countess</i>	Aurora Quattrocchi
<i>Podestà</i>	Manrico Gammarota
<i>Ovra the spy</i>	Paola Lavini
<i>Roadblock soldier</i>	Danilo De Summa
<i>One-eyed man</i>	Massimo Sarchielli
<i>Doctor</i>	Giovanni Di Benedetto
<i>Bicycle girl</i>	Giorgia Barbato
<i>Bicycle boy</i>	Mirko Aimar
<i>Grand Hôtel Rome concierge</i>	Giuseppe Marchese
<i>Hôtel Regina Milan concierge</i>	Antonio Carillo
<i>Rome pensione doorman</i>	Claudio Spadaro
<i>Silvestro</i>	Mario Pegoretti
<i>Piero</i>	Stefano Scandaletti
<i>Aldo</i>	Marco Velutti
<i>Achilli</i>	Gianni Bissaca
<i>Commander Borghese</i>	Lorenzo Acquaviva
<i>Mussolini</i>	Vincenzo Cutrupi
<i>Gioietta</i>	Marina Rocco
<i>Desy</i>	Lavinia Longhi
<i>Nun on tram</i>	Manuela Massarenti
<i>Tram boarder</i>	Gledis Cinque
<i>First soldier</i>	Adriano Wajjskol
<i>Second soldier</i>	Giorgio Sangati
<i>Maid</i>	Maria Concetta Liotta
<i>Red Brigade Terrorist Resega</i>	Stefano Mioni
<i>Lady</i>	Chiara Borgonovi
<i>Falieri</i>	Daniele Ferrari
<i>Nurse</i>	Jean Rossi
<i>Partisan</i>	Dil Gabriele Dell'Aiera
<i>Producer</i>	Giovanni Albanese
<i>Hôtel Ai Dogi manager</i>	Alessandro Bressanello

*with the participation of*

<i>Prisoner</i>	Sonia Bergamasco
<i>Patriot</i>	Luigi Lo Cascio
<i>Commissioner</i>	Marco Paolini

# *Sanguepazzo*

## *Crew*

<i>Director</i>	Marco Tullio Giordana
<i>Story</i>	Marco Tullio Giordana
<i>Screenplay</i>	Leone Colonna, Marco Tullio Giordana, Enzo Ungari (published by Sperling & Kupfer)
<i>DP</i>	Roberto Forza
<i>Cameraman</i>	Enzo Carpineta
<i>Production designer</i>	Giancarlo Basili
<i>Costumes</i>	Maria Rita Barbera
<i>Make-up</i>	Enrico Iacononi
<i>Hairdresser</i>	Maria Teresa Corridori
<i>Casting and assistant director</i>	Barbara Melega
<i>Sound</i>	Fulgenzio Ceccon
<i>Microphone technician</i>	Decio Trani
<i>Sound effects</i>	Luca Anzellotti
<i>Original music</i>	Franco Piersanti
<i>Editor</i>	Roberto Missiroli
<i>Production manager</i>	Gianfranco Barbagallo
<i>RAI producer</i>	Fabrizio Zappi
<i>Produced by</i>	Angelo Barbagallo
<i>Co-production</i>	BìBì Film TV/Rome Paradis Films - Orly Films/Paris
<i>In collaboration with</i>	Rai Fiction - Rai Cinema - Canal +
<i>Made with the contribution from</i>	Ministry of Cultural Heritage and Activities General Management for the Cinema
<i>And with the support of</i>	Eurimages
<i>With the collaboration of the</i>	Turin Piemonte Film Commission
<i>And sponsored by the</i>	City of Turin
<i>International distribution</i>	Wild Bunch
<i>Distribution for Italy</i>	01 Distribution
<i>Nationality</i>	<i>Italian</i>
<i>RUNNING TIME</i>	<i>150'</i>



## *Synopsis*

At dawn on the 30<sup>th</sup> of April 1945, five days after Liberation, the bodies of Osvaldo Valenti and Luisa Ferida were found on the outskirts of Milan, executed by partisans a few hours earlier.

A couple famous in life as well as on the screen, Valenti and Ferida had been among the stars of the “white telephone” films that Fascism encouraged, nearly always depicting villains and negative characters. Their private life was also dominated by disorder; both of them cocaine addicts and, it was said, sexually promiscuous.

After the armistice on the 8<sup>th</sup> of September 1943, when the country was split in two and the Germans changed from allies to occupation army, Valenti and Ferida went North and joined the Salò Republic, the last incarnation of Mussolini’s folly. They settled first in Venice, where they managed to shoot a few films, then in Milan where – joining with a gang of torturers – they dedicated their energies to the black market.

At least that was the rumour.

When they turned themselves over to the partisans a few days before Liberation, they both denied all charges. Valenti justified his trafficking with his continuous need for drugs, he belittled his presumed misdeeds, attributing them to a general defamation and envy.

The Liberation Committee claimed exemplary punishment.

Thus the curtain fell on those once famous actors; Valenti the villain, Ferida lost woman. Who can deny that the gossip which ruined them wasn’t fed by the very films that created their legend, the despicable characters they played so many times on the screen.

**Interview with Marco Tullio Giordana by Lorenzo Codelli, taken from *Sanguepazzo*, Sperling & Kupfer, © 2008.**

***Who were Osvaldo Valenti and Luisa Ferida?***

As is well known, five days after the liberation of Milan, the lifeless bodies of Osvaldo Valenti and Luisa Ferida were found in Via Poliziano, having been executed a few hours earlier by the Pasubio Brigade partisans. A couple, famous in life as well as on the screen, Valenti and Ferida were among the stars of the “white telephone” films strongly supported by Fascism. In those reassuring and conformist films they had always played the roles of villains, upsetting the Italian petit bourgeois with characters who also reflected the permissiveness of their private lives. After the armistice of the 8<sup>th</sup> of September 1943, they sided with the Social Republic and moved to the North. They managed to shoot a few films in Giudecca, Venice, where Mussolini thought he would be able to recreate the pomp of Cinecittà, and it was here their rapid decline began. Valenti enlisted in Junio Valerio Borghese’s 10<sup>th</sup> MAS, where his duty was contraband for the purpose of, we would say today, self-financing, since the 10<sup>th</sup> was disliked by the Salò Fascists. Contrary to rumour, there is no evidence that he participated in search actions, but to supply himself with cocaine he became a regular follower of Pietro Koch, a sinister figure who raged throughout Milan at the head of a parallel police force responsible for all kinds of atrocities. The basement of Villa Triste, headquarters of the Koch gang, gave birth to the legend of Valenti’s participation in torture, with Ferida dancing, scantily dressed, to arouse the frenzy of the torturers. We point out that none of the biographers working on this matter have ever found direct testimony to confirm this rumour.

***Were they executed without a trial?***

Valenti turned himself in to Pietro “Vero” Marozin, Pasubio Brigade commander, to prove his innocence. Marozin was a very controversial figure in the Resistance: pragmatic, abrupt, not very subtle. He took Valenti in and, later, Ferida as well. At first he attempted an exchange of prisoners with the Germans, but negotiations failed. Vero didn’t immediately carry out the order to shoot them (decided by the CLNAI, the Northern Italy Liberation Committee) and transferred them to a farmhouse on the outskirts of Milan. Maybe he wanted to evaluate the leeway for an act of clemency, maybe he just wanted to gain time. Other rumours – which could never be verified – insinuated that he was mainly interested in Ferida’s jewels. However, in the end he brought them back to Milan and shot them on the night of the 29<sup>th</sup> of April. The previous afternoon, the “cathartic” exhibition of the bodies of Mussolini and Petacci had been staged, with the corpses displayed hanging head down along with other officials, in Piazzale Loreto. Sandro Pertini said that the Resistance was “dishonoured” on that day. Ferruccio Parri spoke of “Mexican butchery”.

***Do you think Valenti and Ferida were innocent?***

During their brief detention no one came to clear them, no one formalised a specific accusation. Other elements of what I would call a legendary nature were decisive, rather than disputed events or specific testimonies. Valenti and Ferida had lent their charm to the Regime, adhered to Salò, collaborated with the Germans, profited from the black market. They had always behaved as if above any law, contradicting all common sense and decency, even proud of their dubious fame. It mattered little whether they did it out of narcissism, lack of thought or the desire to *épater le bourgeois*. They had to pay, be made an example of for everyone. From this point of view they were perfect targets, the ideal “culprits”.

***Did their cinema “image” play a role?***

Luisa Ferida made her debut in 1935 with *Freccia d’oro*, directed by Corrado D’Errico and Piero Ballerini, Valenti in 1928 in *Rapsodia ungherese* directed by Hans Schwarz. Both of them began in secondary roles and when they won main roles, they were nearly always as antagonists. Valenti was relegated to the role of the villain, Ferida to that of the faithless woman, the lover, the home-breaker, or the very opposite, the victim of adverse fate. The cinema of the twenty-year period didn’t want or didn’t know how to utilize the naturalness of their acting (occasionally dubbed, he by Augusto Marcacci and Sandro Ruffini, she by Lydia Simoneschi when she was a saint, by Tina Lattanzi when she was a slut) other than in co-starring roles. This partially explains why they went to Venice, maybe hoping for better contracts. At that time the cinema

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exercised a powerful fascination, notwithstanding that the films fabricating the legend, and the despicable characters so many times played on the screen, contributed to the rumours that ruined them.

### ***Alessandro Blasetti had them act together for the first time...***

In 1939, in *An Adventure of Salvator Rosa*: Valenti in the role of Count Lamberto D'Arco, Luisa Ferida the beautiful peasant Lucrezia. The lead actor was Gino Cervi (in the title role) and the cast included many other fantastic actors and actresses such as Rina Morelli, Paolo Stoppa, Umberto Sacripante, Piero Pastore, all at the time barely over thirty... a marvellous cast!

### ***Yet in your film you give a completely different version of their first meeting...***

That is the first of the many liberties I took. I must make some preliminary remarks: *Sanguepazzo* is not a detective film that intends to reconstruct "the true story of Luisa Ferida and Osvaldo Valenti". It is an imaginative work inspired by real events and people. This is why I allowed myself to interpret, synthesise, cut, allude, add, invent.

Their meeting in *Sanguepazzo* takes place when Osvaldo is already a successful actor and Luisa is still an extra. Things actually went quite differently. Luisa Ferida started out in the theatre with Ruggero Ruggeri back in 1933 and was already famous when she met Valenti on Alessandro Blasetti's set. I wanted to imagine a girl who had just come to Rome from the countryside, with no advantages other than her beauty and self-assurance. Provoked and irritated by Valenti – to whom she would have given in to in order to get a contract – she meets Golfiero immediately afterwards and, wanting nothing in exchange, offers her the role that will make her a star.

### ***Golfiero, played by Alessio Boni, could be inspired by Luchino Visconti...***

The aristocratic origins, the love for realistic *anthropomorphic* cinema, participation in the Resistance, homosexuality... are actually many of the elements that refer to Visconti. But Golfiero is not Visconti, or at least not just him. Qualities, aspirations and talents belonging to very different types of film-makers converge in that character, and in my opinion their work had already prepared the neo-realist "revolution". Film makers such as Ferdinando Maria Poggioli, such as Roberto Rossellini, Francesco De Robertis, such as Blasetti himself or the now-forgotten Ivo Perilli, author of only one extraordinary film, *Ragazzo* (1933) (in which Valenti had a small role), forbidden by the government and lost during the war. A bit like what happens to *Sanguepazzo*, the film Valenti is shooting...

### ***Valenti directed a film, but it wasn't called Sanguepazzo...***

It had various titles: *The Sahara Raiders*, *The Desert Raiders*, *The Last Tuaregs* and even *The Horsemen of the Desert*! Gino Talamo was supposed to direct it, but was unable to work due to an automobile accident. Valenti stepped in for him, and wanted at his side the young Federico Fellini, who had written the screenplay, albeit uncredited. According to another testimony, that of Guido Celano, shooting began in Libya in 1942/43. They were soon interrupted by the Anglo-American advance, with the consequent incredible return home of the whole crew. Not even one frame of the film survived and Fellini was quite vague and silent – as was his delicious habit – about the whole matter. The fact remains that Valenti had a good eye for the talent of his young collaborator.

### ***What prompted you to make this film? Is it a project you have been nursing for a long time?***

Right. I started writing it right after *To Love the Damned*, my first film. It was the end of the 1970s and nothing seemed more outdated in history, gloomy and without catharsis, than two Fascist actors executed the day after liberation. The only thing that existed at the time about Valenti and Ferida was the book by Aldo Lualdi, *Morire a Salò (Die in Salò)*, the first to try to reconstruct the event. Of course there were testimonies by Attilio Tamaro (*Due anni di Storia*, Tosi, Rome 1950), Elsa de Giorgi (*I coetanei*, Einaudi, Turin 1955), those collected by Francesco Savio in *Ma l'amore no* (Sonzogno, Milan 1975) and in *Cinecittà anni trenta* (Bulzoni, Rome 1979). Since many of the people directly involved were still alive, I tried to interview them. Some were evasive and didn't even want to see me. Others were generous with information, and showed such a desire to talk that it was clear they wanted to get things off their chest. It was a slow immersion in the memory of men who had endured the worst disaster: war where even the winner loses. Civil war.

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***In the 1980s the definition civil war was not readily used concerning Resistance and Liberation War.***

This is true. The essay by Claudio Pavone (*Una guerra civile*, Bollati Boringhieri, 1991) that violated this taboo appeared in the following decade. For many years the definition *civil war* was used only by the Fascists, yet it was the right term to describe what happened in our country between September 1943 and April 1945 and continued happening for many years after. Something that wasn't metabolised, that we can't succeed in archiving, that keeps re-emerging, like a nightmare or a farce. This is why I have always wanted to make this film. I consider these pages of history crucial for understanding who we are; I still feel all its reality, burning and unresolved.

***In your opinion "memory in common" doesn't exist; in what sense?***

I don't believe in memory in common. Memory can be in common if similar, if generated by similar experiences, but it can't be imposed by decree. Memory is our history, our identity. I'm not speaking of national identity, the character and culture of a people, but of our personal identity, our intimacy, the DNA chain, different for each individual. Values can be held in common, in fact they must be. Without common values, society doesn't exist. Yet memory is another matter: a complex territory where each blade of grass, each grain of sand, is different from the next and carries a different emotional legacy. This is why artists exist: to give voice to radically different memories, to tell their stories. Not History. Telling History is the duty of historians.

***Why did it take more than twenty-five years to make this film?***

The cost, above all. At the beginning of my career it was impossible to find someone willing to invest all that money in me. The project made the rounds of half a dozen producers; two or three times I even began preparation. Then everything got shelved. I should also say that at the time television absolutely didn't want to get involved in a project that was considered dangerous. Fascism, Salò, sex, cocaine, partisans who execute without a trial... best to abandon it, best not to go looking for trouble! It could have been done by offering it to two American stars and shooting it in English. Not that I was against it in principle, but this story seemed too much *ours*, too *Italian*, to move so far away. I had the feeling that two American stars would have perverted it. During all these years I often wondered if there was still any sense in making this film. Once, discouraged by the umpteenth time I drew a blank, I threw out all the scripts I had in the house. Luckily a friend had kept a copy.

***The copy you gave to Angelo Barbagallo! Your producer for the second time, after the great success of The Best of Youth...***

*The Best of Youth* completely changed my position on the market. Not so much because of the film's success as for its incredible distribution worldwide. This made it possible to access financing from many countries that generally prefer to buy a finished product without risks; yet in this case they wanted to reserve the film. It's lucky that Angelo Barbagallo dove into this project where everyone else had thrown in the towel.

***Has the script changed much in all these years?***

It changed through many small cuts, additions, repairs and long continuous rewriting work. Unfortunately, from a certain point onwards I was no longer able to pursue the adventure with the companions I had started out with: Enzo Ungari and Leone Colonna, both of whom passed away quite young. After the first research and interviews, I started writing *Sanguepazzo* (called *Destino* at the time) with Enzo Ungari in 1983. I didn't want to work alone; I felt the need for a scriptwriter to "filter" material that had too many of my personal implications - a removed critical interface, who didn't take for granted the information I had collected, and at the same time loved the cinema of that era as I did. Enzo was a great *cinéphile*, it was meat and drink to him. At the same time he was working on the story for *The Last Emperor* and was not surprised that I wanted to construct the film on two parallel time lines. Bertolucci's film was also constructed with the same procedure, derived in turn from *The Conformist*. Except that in *The Conformist* this solution was found during editing by the ingenious editor Kim Arcalli, whereas in *The Last Emperor*, and in *Sanguepazzo*, it was contemplated during the writing. Enzo fell ill in the winter of 1984 and died a few months later, depriving Italian cinema of one of its most brilliant

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critics and organisers. I abandoned the film for several months, suffering, demoralised. I took it up again with Leone Colonna, with whom (along with Luciano Manuzzi) I was writing *Appuntamento a Liverpool*, my unluckiest film. Between 1986 and 1987 we started reworking the script, still without a buyer. Both Enzo Ungari and Leone Colonna have always written for me free of charge, never complaining about not being paid. Leo too passed away in 1998, a few months before I started shooting *The Hundred Steps*. He was the first friend I had when I came to Rome in the early 1970s, one of the people I saw more films with, and shared most hopes with. It was another hard blow. If I hadn't made this film no one would ever have known that they wrote it. When I see their names in the *Sanguepazzo* credits, it feels like I have found these dear friends again, by paying due homage to their intelligence and creativity.

***Let's talk about your lead roles, both extraordinarily effective. Why did you consider Luca Zingaretti and Monica Bellucci for the roles of Valenti and Ferida?***

Let's start with Monica. I've known her for many years, I've always liked her. For various reasons we've missed out on the chance to work together several times. Miss Bellucci has a strong, determined character. She epitomises a woman absolutely at odds with the consumer models laid down today. All those nice little statues that exist only as indicators of the capacity of male spending. Advertising has turned women into objects, has made them only extensions of a nice car, a complement of hip furnishings or trendy drinks. The image of their femininity, of perverse nymphet or insatiable pig, seems studied by people that real women must hate to the very death! Monica, who has made a lot of advertising clips, always succeeds in eluding this mortification. Even when her gaze is enchanting, there is something simultaneously maternal, protective and demanding about her: a strong spirit of independence and at the same time a great capability for trust. In short, the ideal workmate. And as if that weren't enough, we were born on the same day and we understand each other intuitively. I have always believed in her qualities as an actress, generally less capitalised on than her attractiveness.

***In this film she undoubtedly seems a character from the 1930s...***

Obviously thanks to the costume, hairstyle, make-up, and also the total dedication with which she entered the project, to the extent of agreeing with my request of putting on a few kilos so that she would have that voluptuousness of the women of that period.

***And Luca Zingaretti?***

A fantastic actor. Disciplined, strict, always aware of what he is doing, a magical technique, control of his voice and body that comes from years of tough apprenticeship. He plays a role with which he has nothing in common (you couldn't imagine more different personalities!) yet in certain scenes Zingaretti *is* Valenti, even in the excesses and the bravado, even the super-acute registers that the real Zingaretti must hate since he is a very reserved man, a man of few words. It was a real pleasure to work with him, a privilege. I immediately felt that he would trust me, that he would follow me to the ends of the earth. I admire him for his availability, since his fame comes from having played honest men, maybe abrupt or aggrieved, but always upright and generous, like Police Chief Montalbano, Perlasca, Don Puglisi. Zingaretti never tried to make Valenti seductive, he was never afraid of appearing unpleasant. This allowed him to depict the character as a kind of Italian heraldic figure, or better a *certain* kind of Italian. Lawless, infantile, furious, forever *against*. I'm not the one who should say it, but I think that Luca did something great in this film.

***In the film, Luisa struggles with her love for two very different men. On the one hand Osvaldo, on the other Golfiero...***

A little like Italy, divided between Fascists and anti-Fascists... object of the love of both factions. Undecided as to whom she should surrender herself to, whom she should give her heart to. Each of the two "interprets" a part of her.

***In this sense the scene on the tram, when Valenti could arrest Golfiero but leaves him free, is revealing...***

This is true. Valenti could order his sailors to arrest him, but he sits down near him, seeming to want to play cat and mouse. All he wants to do is talk. A group of young students appears. They have recognised the actor, they ask for his autograph. They ask him if he is shooting a film. Surprisingly, Valenti talks about his *Sanguepazzo* and contrives that he will have Golfiero direct



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it. He says that the film is the story of a woman torn between two loves and her ambivalence must be accepted. This is a great declaration of love to Luisa and a great declaration of esteem, maybe even friendship, towards Golfiero. Luca Zingaretti and Alessio Boni played their roles magnificently.

***Alessio Boni, in the role of Golfiero, appears to me more mature compared to Matteo in The Best of Youth and to the young Po Valley industrialist in Once You're Born You Can No Longer Hide.***

Alessio Boni grows with the constant, regular progression of centuries-old plants. He has an incredible adaptability, a service spirit not frightened by any sacrifice. He lost seven kilos to play the role of Golfiero and took on the characteristic shape of a man of the 1940s: thin, undernourished. He lost all his powerful muscle mass, his physique created in the gym and the swimming pool. He is a little reminiscent of some American actors who had to "suffer" to enter the character, to get to know all the nuances, even the apparently insignificant ones. Furthermore, he comes from the Academy, from the theatre; he has an enviable technical preparation and can boast of being a first-class apprentice. Nevertheless his greatest talent is his capacity for improvising with absolute naturalness. This is ideal for me, since I continuously make adjustments and variations during shooting. Furthermore he is a loyal friend, happy and full of resources, one of those people you would like to have as a neighbour.

***In the end Luigi Lo Cascio appears – his brother in The Best of Youth – in the role of the "executioner". This appearance loads Valenti's execution with meaning...***

It was a truly lucky chance! During the shooting of *Sanguepazzo* in Turin, I went to see Luigi who was filming the Luca Ronconi show *Il silenzio dei comunisti*. I invited him to come and see us on the set. It came to mind that on the Monday we were going to film the execution scene. I asked him: "Would you feel like shooting Zingaretti and Bellucci?". He started laughing. During the production of *The Best of Youth* we were always joking about the fact that while I took him for the role of Nicola, in reality my heartfelt preference was for Luca Zingaretti. It wasn't true but we went ahead for the whole film teasing each other. Here was the chance to avenge that distant (and completely invented) betrayal! I must say that I was very pleased to have Lo Cascio in the film, even for just a few moments. Precious moments, very difficult to interpret. Luigi plays a character who doesn't come from the working class, but from the middle class, maybe a young teacher. In any case someone just enlisted in the Resistance, with no military culture, without the preparation and decisiveness of the professional activist. "We got justice..." he murmurs. It isn't a statement, but a question he asks himself: the question of someone who doubts having done the right thing, even though it was the only thing to do. His gaze suddenly grows uncertain, almost frightened by what his hands were capable of. It isn't a matter of remorse or repudiating the gesture necessitated by the showdown, but the realization that it is terrible, tragically exceptional. It takes a great actor to render the ambiguity of this doubt that, as Sciascia would have said, *penetrates the heart as a betrayal penetrates a fortress*.

***There are two more cameo roles in the film...***

Yes, Sonia Bergamasco who plays one of the Villa Triste convicts, and Marco Paolini, who plays a police chief responsible for making the undisciplined Vero and Golfiero "toe the line". Sonia's appearance lasts a few seconds but punctuates the strength, I should say the eroticism, with which the prisoner reproaches Valenti: "What are you doing with these scoundrels? You're an artist, get out of here!" Sonia's cry, the "violinist" immediately silenced by blows, rips away the mask, and, in case you haven't realised it, reveals all the horror of that place.

***And Marco Paolini, with those intonations typical of the 1930s?***

I met him at the Toniolo Theatre in Mestre – where his show *Miserabili – Io e Margaret Thatcher* – was staged the day before shooting started. I offered him this short role that called for his charisma. I needed his authority and integrity so that the character wouldn't be just a cold unpleasant mannequin: all the more so because he is the one who explains the need for exemplary punishment, for identification of the *symbolic* guilty party in order to save the others.

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***Is the character of Vero, interpreted by Maurizio Donadoni, different from the partisan Giuseppe Marozin?***

Yes. In fact in the film he is called only by his battle name. I didn't want to enter into the discussions about his character, which as I said was quite controversial. I wanted to make a film that saw those events as if they had happened not sixty years ago, but two or three hundred years ago. Remote in time, from which a kind of *sentiment of time* is extracted, not philological restoration. Maurizio Donadoni's Vero is a man of action, a military leader used to taking quick decisions, without splitting hairs. In this sense he may resemble the original character. There is a fascination/conflict relationship with Golfiero, whom he likes but considers bourgeois, even though redeemed. He is suspicious of all those scruples and considerations towards Valenti and Ferida, whom he considers Fascist criminals. If it had been up to him, he would have already shot them. But Golfiero's doubts are contagious, little by little he feels the need for true justice. The gaze between Donadoni and Lo Cascio at the end of the film, the pain, the infinite compassion, is one of the moments I like best, the one that represents me most, if a film must represent its author and not just tell a story.

***The young actress portraying Irene, Vero's niece, custodian of the farmhouse, is very moving...***

Tresy Taddei, is great, and was discovered by Pasquale Pozzessere, who cast her when she was seven years old in *La vita che verrà*. Tresy comes from a circus family, she is an acrobat, which explains her timeless physique, her strong body, like those of the farmers of days gone by. She had to shoot a difficult sequence: watching Osvaldo's violent withdrawal symptoms, with Luisa masturbating him to calm him down. It could have been simply brutal, morbid, on the verge of voyeurism and vulgarity. Yet thanks to the naivety and delicacy that Tresy expressed – in addition to the great pathos conveyed by Monica and Luca – it became one of the most powerful love scenes of the film.

***The character of Sturla, interpreted by Giovanni Visentin, has a very important function. At the end, during the trial, he reveals further aspects of Valenti's "worst self"...***

Valenti's ambiguous factotum, the one who procures drugs and girls for him, in the end becomes the key witness against him, ready to say what everyone is expecting. A tragic Leporello, who in that scene reveals all his weakness and mediocrity, even asking Valenti's permission to betray him. We needed an actor who, while not being afraid to appear vile, knew how to express a kind of perverse love for Valenti, a secret identification. I couldn't have wished for a better rendition of all the ambivalence of his relationship with Valenti.

***The film presents a procession of unpleasant, extreme characters. I'm thinking above all about Pietro Koch...***

You can't imagine a person more distant from Pietro Koch than Paolo Bonanni, the actor who played him. A gentle young man, brought up like the gentlemen of the century before. He immersed himself in Koch's folly, in his sadistic cruelty, but without ever letting the repugnance he felt for that criminal reveal itself. Proof that it isn't always necessary to look for actors who resemble the role. Quite to the contrary, those who are light-years away can be much more effective. The head make-up artist Enrico Jacoponi came up with the idea of the gold tooth that flashes sinisterly every time he smiles. It was a great idea: Koch is frightening even when he tries to look benign.

***The character of Cardi, played by Luigi Diberti, seems inspired by Luigi Freddi, the powerful Director General of Cinematography, the founder of Cinecittà...***

The "Great Author of Italian Cinema", as Valenti mockingly cries out to Il Duce! Gigi Diberti, another magnificent actor, plays a character inspired by Luigi Freddi, even if Freddi was never Ferida's lover, and did not commit suicide, luckily. Purged after the war, he could only carry out marginal work; he didn't want to – or couldn't – be recycled, even though he was an important person, with an organisational capability and an open mind that his successors did not always possess.

***You are enthusiast of the cinema of that time...***

The Italian cinema promoted, or we could say *invented*, by Luigi Freddi and by Fascism is not propaganda cinema, after the German or Soviet model, but popular entertainment cinema inspired by Hollywood. Propaganda was entrusted to LUCE (Institute for Educational Cinema,

## *Sanguepazzo*

established in 1924), not to cinema. Luigi Freddi, a journalist with *Popolo d'Italia*, was a Fascist from day one. Upon appointment by Mussolini and Ciano, he travelled in the USA, remaining at length to study the cinematographic system, convinced that Italy should follow a similar route. The route of a competitive industry, capable not only of producing works springing from the *national* imagination, but even capable of exporting them. Freddi proposed to Mussolini that, using the example of IRI (Institute for Industrial Reconstruction, established in 1933), the State should intervene directly as a financier, guardian – and naturally also censor – of a cinema company that had a weak base and therefore would be directly dependent on the regime and would never contradict it. Mussolini who, as an ex-journalist, had perfect knowledge of the importance of the media, understood at once that the organisation of consent would be a thousand times more effective than propaganda. He gave Freddi the general management of cinematography, he enacted legislation on financial means to activate production, he set up the Cinecittà studios and the Experimental Cinema Centre. Thus the bases were set for our industry.

### *More than a few films were actually beautiful...*

But they were erased from the memory for three decades, maybe because of their reference to a period that everyone wanted to eradicate. A new generation of critics was needed – I think above all Alberto Farassino – to re-read them in a different perspective. In the correspondence between Freddi and Gallone during the shooting of *Scipio the African*, it is obvious that these men loved their work. There was passion, care, awareness, rigour, that are sincerely missed. Most of those films were well shot, well acted, most of them with direct sound (which meant selecting good actors), with technical support to be envied by American cinema. From this point of view, the *average* production of Italian cinema was better than today's production. On the other hand we must recognise that the *peaks* were necessarily less courageous, less innovative, less radical. This cinema was necessarily very close to the regime that financed and supported it.

### *Are you afraid that this affirmation might cause people to feel nostalgia for those times?*

No. I think that we can put out the lit fuse of fatalism and disillusion only by telling things as they are. In the immediate post-war period it was difficult to regret Fascism; the grotesque phrase *Aridatece er puzzone* ("Give us back the stinker") was an isolated mocking cry. Neo-Fascism found its breath when the country's economic growth stopped and its well-being came to a standstill. So much time has passed today – and disinformation and ignorance are so widespread – that for many young people there is nothing scandalous about being *Fascist*, or about regretting a period they know absolutely nothing about. One can see enough (and be frightened) by surfing the web for a few minutes. If today Fascism and, worse yet, Nazism were to return with their deceitful seduction, it would be due to the impoverishment and social break-up of Europe, not just Italy. Increasing impoverishment, increasingly opaque and controlled information, schools that teach less, all make our memory, our capability – or desire – to speak more mortified and depressed. A climate, in my modest opinion, similar to the feelings of frustration and anguish that can lead people to see catharsis in dictatorship. Valenti portrays a certain type of Italian, undisciplined and conformist, rebellious and gregarious, holier-than-thou and unreligious, infantile, frightened, self-obsessed, easy prey for flattery and dependence. This is why I'm pleased about making *Sanguepazzo* now and not in the 1980s, when it was *necessary* only for me. Today it seems to me that it is a little necessary even for others...

### *Why is it film's title all one word?*

It is a Sicilian idiom, learned when I shot *The Hundred Steps*. It denotes an undisciplined spirit, eccentric, uncontrollable. A hot-head, a dangerous element. *Mauvais sang*, as the French say, has a very similar meaning.



### Marco Tullio Giordana

Marco Tullio Giordana made his first film *To Love the Damned* in 1980. In 1981 he made *La Caduta degli Angeli Ribelli*; in 1982 the video *Young Person's Guide to the Orchestra*, inspired by the Benjamin Britten score; in 1983 he shot *Notti e nebbie* for television, based on the novel by Carlo Castellaneta, and in 1988, he directed *Appuntamento a Liverpool*. In 1991 he shot *La neve sul fuoco*, an episode of the film *Especially on Sunday*. In 1994 he participated in the collective film *L'Unico Paese al Mondo* and in 1995 he made *Pasolini, an Italian Crime*. In 1996 Giordana produced and directed *Scarpette bianche* for RAI and UNICEF; in 1997 he made *La rovina della patria*; in 2000 he directed *The Hundred Steps* and in 2003, the two-part saga *The Best of Youth*. In 2005 he directed *Once You're Born You Can No Longer Hide*, and in 2008 he finally made *Sanguepazzo*, a project he had pursued for more than twenty years.

In 1990 he directed *L'elisir d'amore* by Gaetano Donizetti for the Verdi Theatre in Trieste, and in 1997 *Morte di Galeazzo Ciano*, by Enzo Siciliano, for the per Carignano Theatre in Turin. Also an author, his published works include the novel *Vita segreta del signore delle macchine* (Milan, 1990) and the essay *Pasolini, an Italian Crime* (Milan, 1994).

### Monica Bellucci

Internationally-feted actress and model Bellucci began her acting career in 1993, playing one of the vampires in *Dracula* by Francis Ford Coppola. Numerous films followed, among them: *The Heroes* by Carlo Vanzina (1994), *The Apartment* by Gilles Mimouni (1995 - César award for Best New Actress), *Dobermann* by Jan Kounen (1996), *Mauvais genre* by Laurent Bénégui (1997), *As You Want Me* by Carmine Amoroso (1997), *Those Who Love* by Isabel Coixet (1998), *Humanity's Last New Year's Eve* by Marco Risi (1998), *Under Suspicion* by Stephen Hopkins (1999), *Malèna* by Giuseppe Tornatore (2000), *Brotherhood of the Wolf* by Christophe Gans (2001), *Irreversibile* by Gaspar Noé (2002), *Astérix & Obélix: Mission Cleopatra* by Alain Chabat (2002), *The Matrix Reloaded - The IMAX Experience* by Andy and Larry Wachowski (2003), *Remember Me* by Gabriele Muccino (2003 - Nastro d'Argento for best supporting actress), *L'ultima alba* by Antoine Fuqua (2003), *She Hates Me* by Spike Lee (2004), *Secret Agents* by Frederic Schoendorffer (2004), *The Passion of the Christ* by Mel Gibson (2004), *N - Napoleone and Me* by Paolo Virzì (2005), *How Much Do You Love Me?* by Bertrand Blier (2005), *The Brothers Grimm* by Terry Gilliam (2005), *L'eleto* by Guillaume Nicloux (2006), *Manuale d'Amore 2 - capitoli successivi* by Giovanni Veronesi (2006), *Ne te retourne pas* by Marina De Van (2007), *Le deuxième souffle* by Alain Corneau (2007), and *Shoot'em up* by Michael Davis (2008).

### Luca Zingaretti

In 1984, Zingaretti received his diploma from the Silvio d'Amico National Academy of Dramatic Art. He made his theatrical debut in 1983 in *Santa Giovanna*, directed by Luca Ronconi with whom he would work in five other plays: *Le due commedie in commedia* (1984), *The Fairy Queen* (1988), *Le tre sorelle* (1989), *Gli ultimi giorni dell'umanità* (1990), *The Madwoman of Chaillot* (1991). Numerous other theatrical roles have included: *Bent* (1985) and *Come gocce su pietre roventi* (1987) directed by Marco Mattolini, *Tito Andronico* directed by Peter Stein (1989), *Antigone* directed by Franco Branciaroli (1992), *Crimini del cuore* directed by Nanny Loy (1992), *Prigionieri di guerra* directed by Fabio Ferrari and Luca Zingaretti (1994), *Tre alberghi* directed by Toni Bertorelli (1999), *Spingendo la notte più in là* (2007) and *La Sirena* (2008), both by Zingaretti. He made his cinema debut in 1987 with *The Gold Rimmed Glasses* by Giuliano Montaldo; numerous films would follow, including: *Abyssinia* by Francesco Martinotti (1992), *E quando lei morì fu lutto nazionale* by Lucio Gaudino (1993), *The Pack* by Marco Risi (1994), *Strangled Lives* by Ricky Tognazzi (1996), *Artemisia* by Agnes Merlet (1997), *Rew* by Sergio Gobbi (1998), *You're Laughing* by Paolo and Vittorio Taviani (1998), *Kiss Me First* by Ambrogio Lo Giudice (2003), *In the Light of the Sun* (2004) and *Days of Abandonment* (2005) both by Roberto Faenza, *Non prendere impegni stasera* by Gianluca Maria Tavarelli (2006), *Our Country* by Francesca Comencini (2006), *My Brother Is an Only Child* by Daniele Luchetti (2007), and *Tutte le donne della mia vita* by Simona Izzo (2007).

Zingaretti's TV appearances have included roles in: *Il giudice istruttore* by Florestano Vancini and Gianluigi Calderone (1987), *A Private Matter* by Alberto Negrin (1991), *Young Mussolini* by



Gianluigi Calderone (1993), *La Piovra 8* by Giacomo Battiato (1997), *Operazione Odissea* by Claudio Fracasso (1999), *The Bible: The Life of Jesus* by Stuart Gordon (1999), *Perlasca, the Courage of a Just Man* by Alberto Negrin (2002), *Incompreso* by Enrico Oldoini (2002), *Doppio agguato* by Renato De Maria (2003), and *Cefalonia* by Riccardo Milani (2005). In 1999 he began work on the successful series *Il Commissario Montalbano* by Alberto Sironi.

### **Alessio Boni**

Boni studied at the Silvio D'Amico National Academy of Dramatic Art where he received his diploma in acting. He then attended a finishing course with Luca Ronconi and one in theatre acting in Los Angeles.

Among his first theatre appearances are: *A Midsummer Night's Dream* directed by Peter Stein, *Peer Gynt* directed by Luca Ronconi and *The Miser* directed by Giorgio Strehler and *David Auburn's Luck* directed by Enrico Maria Laman.

He made his big-screen debut in *Diario di Matilde Manzoni* by Lino Capolicchio in 2000. Further credits include: *The Best of Youth* by Marco Tullio Giordana (2003), *Non aver paura* by Angelo Longoni (2004), *Once You're Born You Can No Longer Hide* by Marco Tullio Giordana (2005), *Don't Tell* by Cristina Comencini (2005), *The Goodbye Kiss* by Michele Soavi (2005), *Secret Journey* by Roberto Andò (2006), *Complici del silenzio* by Stefano Incerti (2007).

His numerous TV appearances include: *Gioco perverso* by Italo Moscati (1991), *Dove siete? Io sono qui* by Liliana Cavani (1992), *Il bambino è mio* by Massimo Manna (1993), *L'Ispettore Sarti* by Giulio Questi (1994), *Dopo la tempesta* by Andrea and Antonio Frazzi (1995), *Un prete tra noi* by Giorgio Capitani (1996), *The Count of Montecristo* by Ugo Gregoretti (1996), *Un prete tra noi 2* by Lodovico Gasparini (1998), *Pepe Carvalho* by Franco Giraldi (1998), *La donna del treno* by Carlo Lizzani (1998), *Senza paura* by Stefano Calvania (1999), *Incantesimo 3* by Thomas Sherman and Alessandro Cane (1999), *Incantesimo 4* by Alessandro Cane and Leandro Castellani (2000), *L'Uomo del vento* by Paolo Bianchini (2001), *L'altra donna* by Anna Negri (2001), *Dracula* by Roger Young (2001), *Wuthering Heights* by Fabrizio Costa (2003), *La caccia* by Massimo Spano (2004), *War and Peace* by Robert Dornhelm (2007), *Caravaggio* by Angelo Longoni (2008), and *Rebecca la prima moglie* by Riccardo Milani (2008).

### **Maurizio Donadoni**

Donadoni's stage credits include: *As You Like It* directed by Mario Morini (1980), *Troilo e Cressida* directed by Pier Paolo Pizzi (1981), *I Masnadieri* (1982), *Hamlet* (1986) both directed by Gabriele Lavia (1982), *Bestia da stile* directed by Cherif (1985), *Il sogno dello zio* directed by Piero Maccarinelli (1984), *The Portrait of Dorian Grey* directed by Giuliano Vasilicò (1986), *I dialoghi delle carmelitane* directed by Luca Ronconi (1988), *Giacomo, il prepotente* directed by Paolo Maccarinelli (1989), *La serra* directed by Carlo Cecchi (1997), *La vita è sogno* directed by Massimo Castri (1999), *Much Ado About Nothing* directed by Gigi dall'Aglio (1999), *Hamlet* directed by Carlo Cecchi (1999), and *Antigone* directed by Irene Papas (2005).

His film credits include: *The Story of Piera* (1983), *The Future Is Woman* (1984), *I love you all* by Marco Ferreri (1986), *The Malady of Love* by Giorgio Treves (1986), *Sweets from a Stranger* by Franco Ferrini (1987), *The Moro Affair* by Giuseppe Ferrara (1986), *Nulla ci può fermare* by Antonello Grimaldi (1990), *All Sara's Men* by Roberto Tescari (1992), *18.000 giorni fa* by Gabriella Gabrielli (1993), *Bits and Pieces* by Antonello Grimaldi (1996), *An Eyewitness Account* by Pasquale Pozzessere (1997), *Empty Eyes* by Andrea Porporati (2001), *Bear's Kiss* by Sergei Bodrov (2002), *The Religion Hour* by Marco Bellocchio (2002), *Signora* by Francesco Laudadio (2003), *Fire at My Heart* by Lamberto Lambertini (2005), *The Wedding Director* by Marco Bellocchio (2006), and *The Dark Sea* by Roberta Torre (2006).

TV credits include: *Notti e nebbie* by Marco Tullio Giordana (1983), *Un bambino di nome Gesù - l'attesa* by Franco Rossi (1988), *La bugiarda* by Franco Giraldi (1989), *Una vita scellerata* by Giacomo Battiato (1990), *Doris una diva di regime* by Alfredo Giannetti (1990), *L'ispettore anticrimine* by Paolo Fondato (1992), *Processo di famiglia* by Nanni Fabbri (1992), *La piovra 9* by Giacomo Battiato (1998), *Nerone* by Paul Marcus (2004), *Diritto di difesa* by Donatella Maiorca (2004), and *Caravaggio* by Angelo Longoni (2008).



## Giovanni Visentin

Visentin began his prolific cinema and television career in the 1970s. Big screen credits include: *A Year of School* by Franco Giraldi (1977), *Hearts and Armour* by Giacomo Battiato (1983), *The Murderer Is Still with Us* by Camillo Teti (1986), *Pericolo in agguato* by Elie Chouraqui (1987), *Flight from Paradise* by Ettore Pasculli (1990), *Faccione* by Christian De Sica (1991), *Persone perbene* by Francesco Laudadio (1992), *Fish Soup* by Fiorella Infascelli (1992), *Crazy Underwear* by Roberto D'Agostino (1992), *All Sara's Men* by Giampaolo Tescari (1992), *18.000 giorni fa* by Gabriella Gabrielli (1993), *Italia village* by Giancarlo Planta (1994), *Il tempo del ritorno* by Lucio Lunerti (1993), *God Willing* by Filippo Altadonna (1995), *Honorable Prisoners* by Giancarlo Planta (1998), *Il delitto di via Monti Parioli* by Antonio Bonifacio (1998), *Open Sea* by Ferdinando Vicentini Orgnani (1998), *The Salesman* by Francesco dal Bosco (1999), *Liberio Burro* by Sergio Castellito (1999), *The Cruellest Day* by Ferdinando Vicentini Orgnani (2002), *The Card Player* by Dario Argento (2004), *The Voyage Home* by Claudio Bondi (2003), and *Shooting Silvio* by Berardo Carboni (2006).

His work for television includes: *Le mani sporche* by Elio Petri (1978), *Lulu* by Mario Missiroli (1978), *The Life of Antonio Gramsci* by Raffaele Maiello (1981), *Le ambizioni sbagliate* by Fabio Carpi (1983), *Una casa a Roma* by Bruno Cortini (1988), *Delitti Privati* by Sergio Martino (1992), *Avvocati* by Giuseppe Ferrara (1998), *Il commissario Montalbano* by Alberto Sironi (1999), *L'Impero* by Lamberto Bava (2000), and *Qualcuno da amare* by Giuliana Gamba (2000).

Visentin's stage credits include: *Clavigo* directed by Claudio Lievi (1988), *The Schroffenstein Family* directed by Massimo Castri (1989), *The Trial of Jesus* directed by Giancarlo Sepe (1990), *Suddenly Last Summer* directed by Cherif (1991), *The Doll's House* directed by Beppe Navello (1993), *I Turchi in Friuli* directed by Elio Capitani (1995), and *Macbeth Clan* directed by Angelo Longoni (1998).

## Luigi Diberti

Diberti's lengthy theatrical career has included performances in: *La Venexiana* directed by Maurizio Scaparro (1967), *La Guerra di Troia non si farà* directed by Andrea Camilleri (1967), *Egmont* directed by Luchino Visconti (1968-69), *Orlando Furioso* directed by Luca Ronconi (1969), *La cucina* directed by Lina Wertmüller (1969), *Il Campiello* directed by Giorgio Strehler (1975), *The Doll's House* directed by Giancarlo Nanni (1980), *As You Like It* directed by Giancarlo Sepe (1981), *The Tempest* directed by Giorgio Strehler (1982), *Vestire gli ignudi* directed by Giancarlo Sepe (1985), *Faust* directed by Giancarlo Sbragia (1988), *Il malinteso* directed by Walter Pagliaro (1990-91), *King Lear* and *Davila Roa* directed by Luca Ronconi (1995), *Anonimo Veneziano* directed by Luigi De Fusco (1995), and *Cat on a Hot Tin Roof* directed by Francesco Tavassi (2005).

Also active in the cinema, he has appeared in numerous films, including: *The Visionaries* by Maurizio Ponzi (1968), *The Working Class Goes to Heaven* by Elio Petri (1972), *The Seduction of Mimi* (1972) and *All Screwed Up* (1975) both by Lina Wertmüller, *Lover, Wife* by Mario Vicario (1976), *The New Monsters* by Dino Risi (1978), *The Oberwald Mystery* by Michelangelo Antonioni (1979), *The Last Minute* by Pupi Avati (1987), *A Tale of Love* by Francesco Maselli (1986), *Non chiamarmi Omar* by Sergio Staino (1992), *L'aquila della notte* by Cinzia Th Torrini (1993), *Magnificat* by Pupi Avati (1995), *Poliziotti* by Giulio Base (1995), *Follow Your Heart* by Cristina Comencini (1996), *The Stendhal Syndrome* by Dario Argento (1996), *Guardami* by Davide Ferrario (1999), *The Last Kiss* by Gabriele Muccino (2001), *I am Emma* by Francesco Falaschi (2002), *Il trasformista* by Luca Barbareschi (2002), *Turtles on Their Backs* by Stefano Pasetto (2005), and *Saturn in Opposition* by Ferzan Ozpetek (2007).

His numerous television appearances include roles in: *I demoni* by Sandro Bolchi (1971), *Ritorno* by Gianni Amico (1973), *Processo per mafia* by Antonio Calenda (1976), *Mio figlio non sa leggere* by Franco Giraldi (1984), *Un uomo in trappola* by Vittorio De Sisti (1984), *La Piovra IV* (1989) and *L'ultimo segreto* by Luigi Perelli (1992), *Le due madri* (1993) and *L'avvocato delle donne* (1998) by Andrea and Antonio Frazzi, *Il Maresciallo Rocca* by Giorgio Capitani (1997), *Scomparsi* by Claudio Bonivento (1998), *Un prete fra noi 2* by Lodovico Gasparini (1998), *Il Diavolo e l'Acquasanta* by Enrico Oldoini (1999), *Tra cielo e terra – Padre Pio* by Giulio Base (2000), *Le ragioni del cuore* by Luca Manfredi, Alberto Simone and Anna di Francisca (2000), *Incompreso* by Enrico Oldoini (2002), *Apocalisse* by Raffaele Mertes (2002), *Amanti e segreti* by Gianni Lepre



(2004), *Incantesimo 7* by Alessandro Cane and Tommaso Sherman (2004), *Part-time* (2004) and *Un anno a primavera* (2005) by Angelo Longoni, *Incantesimo 8* by Tommaso Sherman and Ruggero Deodato (2005), *La guerra sulle montagne* by Giacomo Campiotti (2006), *Chiara e Francesco* by Fabrizio Costa (2007), and *Caravaggio* by Angelo Longoni (2008)

### **Paolo Bonanni**

Bonanni worked in the theatre with Claudio Insegno in: *Phantasm*, *Telecomando*, *Telecomando 2 – La vendetta*, *Tifortri*, *Splatter! - gli psychopatici*, *Sogno di una mezza donna alla soglia della mezza età*, *Babbo Natale e' uno stronzo*, *C'è un fantasma nel mio letto*. He was also directed by Gabriele Cirilli in *Spiritoso - una commedia spiritata*, by Monica Guazzini in *Stasera mi butto, mi butto con te*, by Giovanni Lombardo Radice in *Il fratello maggiore*, by Daniele Costantini in *Chiacchiere e sangue* and by Paolo Ferrari in *Victor Victoria*.

His cinema screen credits include: *Quelli del casco* by Luciano Salce (1987), *Pugni di rabbia* by Claudio Risi (1991), *La venere di Willendorf* by Elisabetta Lodoli (1997), *Più leggero non basta* by Elisabetta Lodoli (1998), *Tobia al caffè* by Gianfranco Mingozzi (2000), *The Best of Youth* (2003), and *Once You're Born You Can No Longer Hide* (2005) by Marco Tullio Giordana.

An equally active TV career has included appearances in: *I ragazzi del muretto* by Paolo Poeti - Tommaso Sherman - Rodolfo Roberti - Nini' Salerno (1991), *I ragazzi del muretto III* by Gianluigi Calderone - Gianfranco Lazotti (1993), *Il mostro non fa più paura* by Gianluigi Calderone (1996), *Dio vede e provvede* by Enrico Oldoini (1996), *Amo Costanza ma senza speranza* by Raffaele Mertes (1998), *Il Diavolo e l'Acquasanta* by Enrico Oldoini (1999), *Lui e lei* by Luciano Mannuzzi and Elisabetta Lodoli (1999), *Le ali della vita* by Stefano Reali (2000), *L'attentatuni* by Claudio Bonivento (2001), and *Distretto di Polizia 5* by Lucio Gaudino (2005).

### **Mattia Sbragia**

Sbragia has a prolific career in the cinema, television – also as a dubber – and theatre. He started his theatrical career appearing alongside his father, Giancarlo, in, among others: *Strange Interlude*, *The Iliad*, *Vizio assurdo*, *Piccola città*, *The Courtesan*, *La morte di Danton*, *Il commedione*, *Two Brothers*, *Faust*, *The Power and the Glory*. Later he acted under the direction of Giorgio Strehler in *Libero* and *L'isola degli schiavi*, then under Marco Tullio Giordana in *Morte di Galeazzo Ciano*. In 1984 he made his theatre directing debut with his own text: *Padrone del mondo*.

His feature film credits include: *Nipoti miei diletti* by Franco Rossetti (1974), *Ritratto di borghesia in nero* by Tonino Cervi (1978), *Il tenente dei carabinieri* by Maurizio Ponzi (1986), *The Moro Case* by Giuseppe Ferrara (1986), *Grandi magazzini* (1986) and *Il burbero* (1987) by Castellano and Pipolo, *Storia di ragazzi ragazze* by Pupi Avati (1989), *Buon Natale... Buon Anno* by Luigi Comencini (1989), *The Miser* by Tonino Cervi (1990), *Facciamo paradiso* by Mario Monicelli (1995), *Il giudice* (1999) and *Canone inverso – making love* (2000) both by Ricky Tognazzi, *Golden Bowl* by James Ivory (2000), *Heaven* by Tom Twiker (2002), and *The Passion of the Christ* by Mel Gibson (2004).

Among his numerous works for television are: *Circuito chiuso* by Giuliano Montaldo (1978), *The Life of Antonio Gramsci* by Raffaele Maiello (1981), *Crime and Punishment* by Mario Missiroli (1983), *Caligula* by Luigi Squarzina (1984), *Nata d'amore* by Daniele Tessari (1984), *Lenin: The train* by Damiano Damiani (1990), *A Bear Called Arturo* by Sergio Martino (1992), *The Bible (Abraham episode)* by Joseph Sargent (1994), (1995), *Fratello mio* by Giorgio Capitani (1996), *Un prete tra noi 1 e 2* by Ludovico Gasparini (1997 - 1998), *The Count of Montecristo* by Josée Dayan (1998), *Tre stelle* by Pierfrancesco Pingitore (1999), *Ciao professore* by Josè Maria Sanchez (1999), *The Friends of Jesus (Joseph episode)* by Raffaele Mertes (2000), *Il commissario (first episode)* by Alessandro Capone (2001), *Senza confini* by Fabrizio Costa (2001), *Per amore per vendetta 2* by Alessandro Capone (2001), *Lo zio d'America* by Rossella Izzo (2002), *Con le unghie e con i denti* by Pierfrancesco Pingitore (2003), *De Gasperi, L'uomo della speranza* by Liliana Cavani (2004), *Don Gnocchi – L'angelo dei bimbi* by Cinzia Th. Torrini (2004), *La contessa di Castiglione* by Josée Dayan (2006), and *Guido Rossa che sfidò le Brigate Rosse* by Giuseppe Ferrara (2007). Since 1995 he has worked alongside Gigi Proietti on the series *Il Maresciallo Rocca*.



## *Music*

composed, orchestrated and conducted by Franco Piersanti

Emergency Music Italy musical publications

performed by the Czech National Symphony Orchestra

guitar: Antonio Mascolo

Antonín Dvořák, Concert for Cello in B minor, op. 104

Violoncello: Yoko Hasegawa

Conductor Jan Chaluppecky

Czech National Symphony Orchestra

“Parlami d’amore Mariù”

(Ennio Neri – Cesare Andrea Bixio)

Bixio C.E.M.S.A. publications

“Gypsy Violin”

(Bixio Cherubini – Cesare Andrea Bixio)

Bixio C.E.M.S.A. publications

“Isn’t it Romantic”

(Richard Rodgers – Lorenz Hart)

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performed by the orchestra conducted by Andrea Ravizza

Marco Viola (violin), Michele Balma Mion (violin), Alberto Capellaro (cello), Valerio Signetto (clarinet), Gianni Virone (tenor sax), Ivano Perino (trumpet), Beppe Bima (piano), Loris Bertot (double bass), Luca Begonia (trombone), Gian Paolo Petrini (drums)

Domenico Scarlatti, Sonata K.32 in D minor

performed by Claudio Colombo by kind permission

Gaetano Donizetti, *Lucia di Lammermoor*: “Regnava nel silenzio”

sung by Lina Pagliughi

Orchestra and Chorus E.I.A.R. of Turin conducted by Ugo Tansini

“Ma l’amore no”

(Michele Galdieri – Giovanni Danzi, 1943)

sung by Lina Termini - CURCI publications

“E’ quel fox-trot”

(Angelo Ramiro Borella – Pippo Barzizza)

sung by Trio Lescano - Chappell publications

“Le ragazze di oggi”

(Angelo Ramiro Borella – Vittorio Mascheroni)

sung by Daniele Serra - Chappell publications

“Ho un sassolino nella scarpa”

(Fernando Valci)

sung by Natalino Otto - Nazionalmusic publications